T/Tucker E-S (1929-1933) 1933 F111 British F111

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CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[WITH PLATES XV–XVII.]

By A. N. Tucker, Ph.D.

Broadly speaking, children's games fall into three groups: imitation of real life, e.g. keeping house, hunting, war; games of skill, usually played sitting down, e.g. primitive draughts, spillikins; and round games, accompanied by singing, of the "ring o' roses" type. This article will confine itself exclusively to the last-mentioned group, in an attempt to place on record some of the numerous children's songs, before they are lost in favour of European substitutes.

The tribes studied are the Nilotic Shilluk, Nuer, Dinka, and Jur in the Upper Nile and Bahr-el-Ghazal Provinces, and the so-called Nilo-Hamitic Bari, Lotuko and Acholi[1] in Mongalla Province. One or two Zande games have been included, but the songs were obtained from Azande outside their own country. This article does not deal with Arab games, as the Arab area lies well north of these tribes. Nearly all the material has been taken from boys attending Mission schools; hence I was unable to get girls' games or games including children of both sexes except in one or two cases. There is little likelihood of the words or music being "missionized," however; in most missions, beyond the introduction of football, this aspect of native life has been ignored.

The best time for games is a clear moonlight night in the dry season. Parents do not encourage play during the rainy season, as there is work for the children to do the next day. Even where parental authority is far away, as, for example, in a mission, this tacit understanding still makes itself felt. The photographs reproduced here were all taken at "request performances" during the day. It takes about half an hour for the subject to work up sufficient enthusiasm for a truly representative picture, whereas at night this enthusiasm is spontaneous. The clothing of the boys is, of course, according to mission standards.

The singing is largely in strophe and anti-strophe, and a reliable song-leader is needed; strangely enough, he is very often one of the smallest of the group. The rhythm is well marked by hand-clapping, foot stamping, or by the action of the game. In many games this rhythm seems to differ from the natural rhythm of the song, as it appears to our ears. Hence I indicate all hand-clapping, etc., above the music of the songs.

The only way of obtaining a true record of any song is to do so while the game is in full swing; otherwise the complicated un-European rhythm is lost. A song sung alone by one boy the day after is vastly different from the same effort by moonlight, where every player's

[1] Linguistically, but not physically or culturally, the Acholi are closely allied to the Shilluk.

? Tucker E-S (1929-1933) 1933 FJ23 Shilluk FJ23
Nilotes FJ2

while body enters into the rhythm. It is this factor which is often overlooked by those who take and analyze phonograph records of native songs. It is difficult for a native to sing in proper tempo and with true pitch when he has to keep his head half buried in a phonograph horn all the time; and phonographs are notoriously bad for chorus work, as is well known. Phonographs have their use, of course, where difficult note intervals are met with, as will be obvious from several of the songs recorded here.

The words of these songs count for little, often having nothing to do with the action of the games; some are mere refrains on crops or cattle; sometimes a song is altered out of recognition, and can only regain intelligibility after thorough dissection on the part of the investigator at a later and calmer period. In this aspect the Shilluks and Nuers are the greatest offenders, many of their songs consisting of mere nonsense syllables, which they themselves do not pretend to understand. (In such cases they usually give out that the words are "Dinka.") This being so, the translation of the vernacular given here, where this has been possible, must be regarded as very "free," as more attention has been paid to the song rhythm than to the literal meaning of the words.

It is remarkable how much similarity there is between European children's games and the games that these children play, almost as though there were a sympathetic tie between children the world over. But it is worth noticing that we have lost much of our children's music, as witness the number of our games which are played without song. For the sake of simplicity, I shall classify these games roughly under the title of their nearest European equivalent.

[*Note on the music notation.*[1] Although the following tunes have been transcribed in staff notation, it must be noted that the scale intervals in the native singing voice are different from, and probably truer than, those on the piano (which have been compromised to enable one to play in different keys). Hence this rendering must be regarded as only *approximate*; where there is any appreciable difference between the song and the written note, I have indicated this in the text, the "uncertain note" being marked with an asterisk.

I have also taken liberties with the shape of the notes in those songs where strophe and anti-strophe are important. Thus: *Strophe*: words in italics and notes with tails up; *Anti-strophe*: words in normal script and notes with tails down. Where there is no part singing, I have transcribed the words in normal script.]

Ring-Games.

The great majority of singing games necessitate the players' squatting or standing in a ring, therefore I shall begin with a description of the principal squatting games.

1. *Hand the dipper.*—The "dipper" in this case is a ring or bangle, which is passed from hand to hand. Fig. 1, Pl. XV, shows the game as played among the Shilluk. The children sit round

[1] I am very much indebted here to Miss Ursula Northrup, who kindly read over this article in manuscript and offered constructive criticism with reference to the notation.

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Acholi FK4
Bari FJ5
Lotuko FJ17

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in a ring, their feet under them. One of them has the missing bracelet, which he passes round surreptitiously. The leader sits in the middle and sings: "Bracelet of my aun's wife," and the rest join in: "I want, I want now. Bracelet of poor Baya. It is lost." They clap their knees on the first beat of each bar.

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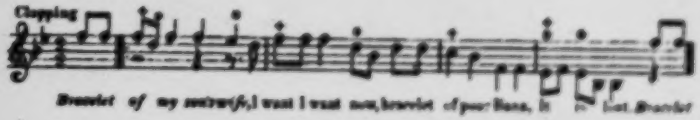

The leader may turn to any member of the circle, and, instead of clapping with his hands, lays them palm upwards on his knees; the boy now challenged has to lay his hands down palm upwards during the chorus. If he has the bracelet, he has to sit in the circle.

[*Note.*—In the foregoing song there is a note which I have written sometimes as D and sometimes as E♭. In reality the note lies halfway between the two notes recorded. This, of course, does not refer to all Shilluk songs.]

The Acholi version shows a simpler scale:

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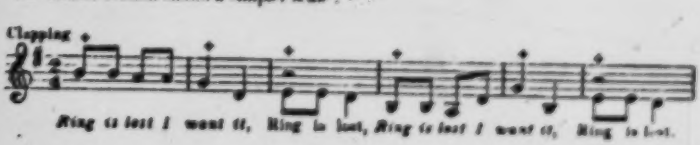

The following song, taken from the Latuko, illustrates how the clapping rhythm can differ from (to our ears) the natural song rhythm:

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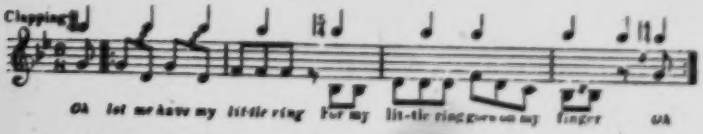

Among the Bari, the game is played with the legs stretched out in front, while the players sit in a line. One boy hides the ring, and the seeker is confused by the rhythmic jigging of the players' knees. (See *Fig.* 2, Pl. XV.)

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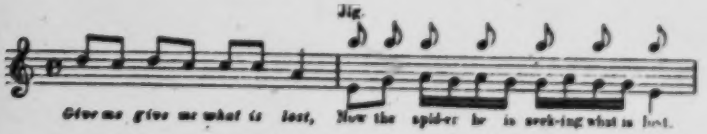

7.Tucker E-S (1929-1933) 1933 F323 Shilluk F323
Dinka F313
Jur F314

D
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[316]

The Dinka have a version similar to the above, but without song. The boys sit in a circle with their legs pointing inwards and their feet touching each other, so as to form a circular enclosure, which is called the "pot." Into this pot grass and bits of stick are put by the principal player, who then walks away. As soon as his back is turned, the boys grab what is in the "pot" and hide it. The principal then returns and asks each boy in turn who has stolen his dinner, whereupon it is up to each to give him a witty answer.

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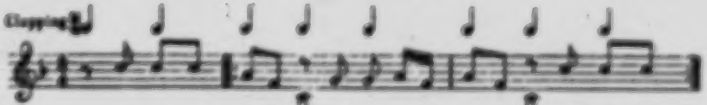
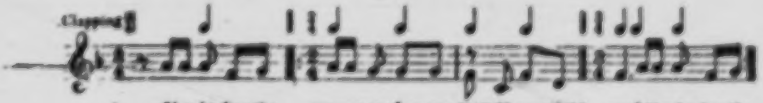
[516]

2. "*There stands a lady on the mountain.*"—There is a kneeling game, played by Shilluk boys and girls, which I have named as above, for want of a better name. The children sit in a fairly wide circle, with two gaps, facing each other. One girl sits in the middle. Two boys stand outside the ring, opposite each other. The song leader (either a boy or a girl) sings (in 2/4 time): "Oh man child you," and the chorus shout "Hah" on the second beat.



Meanwhile the two outside boys walk to one of the gaps and flip their fingers at each other, then to the other gap and flip their fingers again. After a while the song (and rhythm) changes to:—



and one of the boys walks into the circle and marks time in front of the girl. If she does not approve of him, she will turn away from him, and he will try to stand in front of her two or three times, but she will always turn away. Then the boy will give up trying to attract her attention, and will walk outside the circle again, and the first song will be sung till it is time for the second boy to enter the ring. If she refuses him too, new boys have to be chosen. If she approves of him, she will gently stroke his legs with her hands, while he marks time in front of her, till the music changes back to the first movement. Each boy usually tries three or four times, and very often a boy who has milady's favour at one time, might find himself given the cold shoulder the next time, especially if the girl is afraid of being chaffed about him after the game.

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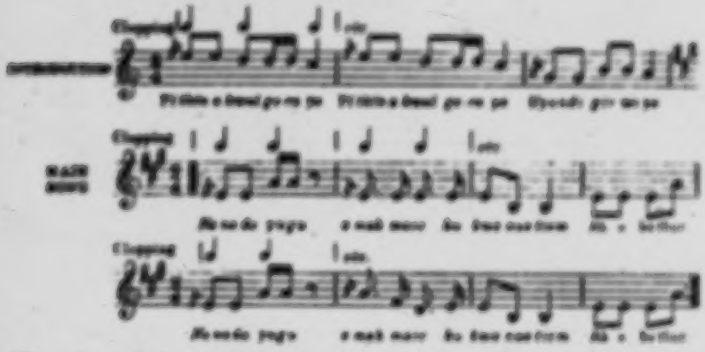
3. The following kneeling game was obtained from the Jur.[1] The formation is something like "Hunt the slipper" among the Shilluk, but there is no bracelet. The centre person will sing, and the rest join in, slapping their hands on their knees.

[1] A Shilluk-speaking tribe in the Bahr-el-Ghazal, in close cultural contact with the Dinka.

T/Tucker E-5 (1929-1933) 1933 V121 Shilluk V123
Jur P7,4
Dilla F3A



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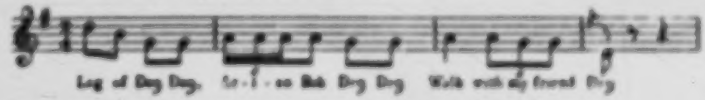
[The main part to be repeated ad lib., with occasional reversion to the introduction.]

On the "Ah" the man in the centre will suddenly clap the knees of one of those sitting round. This player must at once place his hands on his chest out of reach. If he is not quick enough and his hands are clapped, he is banished from the game. This continues till only one man is left, who is proclaimed the winner.

J 524

4. *Another game*, requiring a man in the centre, is played by the Shilluk. The men crouches, while the rest stand closely round and over him, with their arms round each other's necks, so that he is enclosed in a cage of bodies. In his crouching position he can see only their legs. He grabs a leg at random, and cries, "Whose leg is this?" Should the owner of the leg be called, for example, Dog, the boys howl in chorus:

D 524 [516]



D [533 539]

[Thus, if the boy's name is Mayen, they shout "*Leg of Mayen, Arian Bak Mayen, walk with my friend Ma!*"]

He now grabs the next boy's leg, and so on, till all the boys' legs have been touched. When he has gone the round, he has to try to creep out of the circle, and the game usually ends in a rough and tumble.

5. "*Kwa dwom dino do.*" The Shilluk version is the most complicated. The boys sit in a circle, or, it might be, a right-angle, with their feet stuck out straight in front of them. An older boy squats on his haunches before them and chants a queer formula, much longer than any European equivalent, tapping the feet as he chants, till the last word is said. The foot last touched is "out" and the owner must sit on it. He goes on in this way till everybody is sitting on both his feet, *i.e.* practically kneeling. He then begins with the first boy of the line. There is a formula and response, and then he bows down in front of the boy with his eyes shut and his head almost touching the boy's knees. The boy has to stand up without

S 524 [516]

?Tucker R-6 (1929-1935) 1933 F313 Skiffich F313
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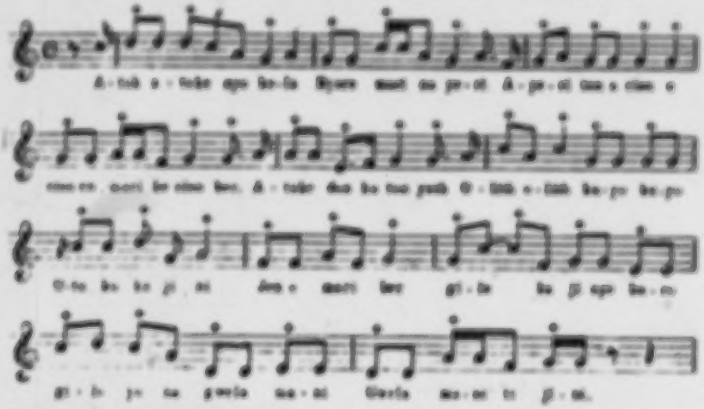
Jur F313

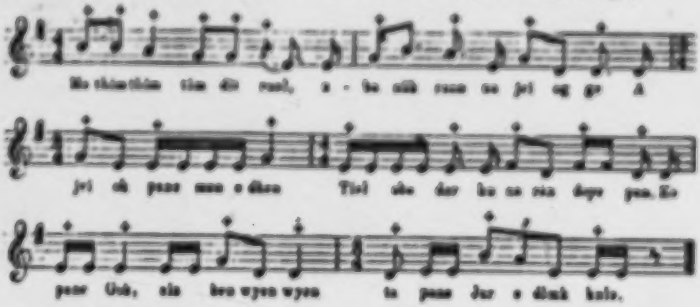
touching the man's head with his knee. (He may use his hands to help himself, if he wishes.) If the man knows the boy's knees crook as he rises, the boy is made to stand on one side. If his knees do not crook, he stands somewhere else. Soon we have two groups -crooky and non-crooky knees. (Of course, the longer one is forced to sit on one's feet, the greater the likelihood of crooky knees!) The last part of the game is vague, because it was difficult to get the words. The two groups throw challenges at each other, and the game ends with the non-crooky knees pursuing the crooky knees and punishing them.

In the Dinka and Jur versions, a player is out of the game as soon as both legs are "cut," and the game proceeds till only two boys are left. These are allowed to stand, but are well lectured on by their neighbours, because the last man will have to make a show for safety or be well pinched by his companion.

The Jur song is given here ( ) indicates the notes on which the feet are tapped) :-


A - tuk a - tuke ayo ke-le Ryare mant na ye-ri A - ye-ri tuc a cim a
cuc-e mari le cine ber. A - tuke duc ke tuc yuk O - tik a - tik ke-ye ke-ye
O-tu ke te ji ni Awa a mari ber gi-le te ji ayo ke-a
gi - le ye na gwia na - ni Gwia na-ne te ji - ni.

Dinka version. (Here the tapping is not in strict time, as with other songs.)


Ke thiethin tin de ruel, a - ke nik ruac ne yi ag ye A
yi ek yaar nan a dhen Tiel dhe der ke ne nic daye yan.Ke
yaar Guk, nin bee wyen wyen te yaar Jur a dhak kole.

T.Tucker K-6 (1929-1933) 1933 File Section F111
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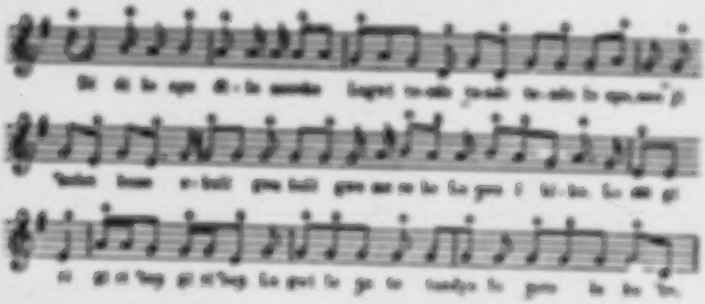
The following counting-out song is most difficult to start, and was obtained from the best-speaking Pijole. (It was impossible to try to divide this song into "bars" in a musical sense; the "bars" here merely indicate phrases):—



6. "*Simmo says 'thumbs up!'*" A very peculiar Shallick game which necessitates sitting in a circle with the legs straight in front: may be likened to "Simon says 'Thumbs up!'", except that the action is done with the toes. The boys sit round in a sort of circle with their feet stretched out in front of them to meet in the centre, like the spokes of a wheel. The shape of the "hub" of the wheel is, however, square, not round: so, for this game, eight touches or thirteen is a good number for the players. Outside the ring on opposite sides of it, stand two men with clubs. The song-leader sits with the rest.

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[534]

First counting-out: Song-leader sings: "Nyikeg was about to wear his boat." The boys all lean forward and grab their toes, keeping their knees still, while they chant: "Heigh! Heigh! Heigh!" (Fig. 5, Pl. I.)

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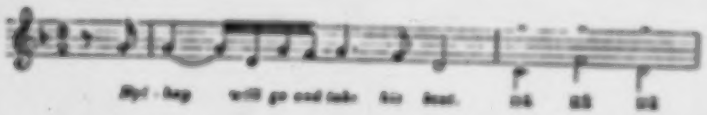
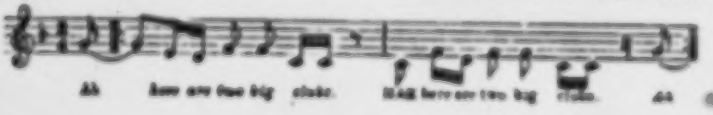


Second counting-out: Song-leader sings: "Here are two clubs!" The boys quickly draw their feet back and sing: "Hah! Here are two clubs!" At the word "Hah," the two men, who are standing outside the ring, whack their clubs in the middle of the ring, so that, if any boy is so unfortunate as not to draw his feet back quickly enough, he gets a painful crack over his bare toes, and has to put up with the derision of his playmates as well. This song, both in words and tune, is very like the first, as the boys have to be on the alert. (Fig. 6, Pl. XV.)



?/Tuckey E-5 (1929-1933) 1933 F223 Shiltuk F223
Mapa F322

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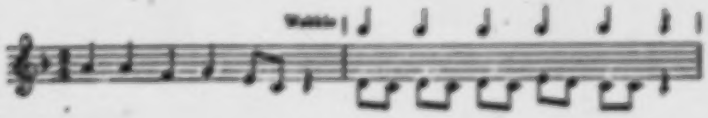
Third movement: The boys all chant together "Open and shut, Open and shut!" At the word "Open," all the toes are bent backwards, at the word "Shut" they are all bent forwards, so that the centre square of toes looks like some great black sea-anemone opening and shutting itself.

Fourth movement: Keeping their feet and toes still, the boys wobble their knees rapidly up and down. I was unable to get the words of this song, but the tune is as follows:—



These movements can occur in any order, according to the will of the song-leader.

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?. *Many girls are fond of ring games, but there is little action in those that I have seen.* The girls kneel in a ring; one girl sings a song of about three lines, and the rest repeat it, clapping their knees. Then the girl next to her takes up the song, extemporising upon the same theme with a view to scoring a "hit" off one of those present. If she succeeds, she is greeted with yells of approval, and all join lustily in the chorus, while the third girl cudgels her brains for the inspiration necessary to cap this verse if possible. These witticisms usually lie around the *nature of friends or bear some obscure reference to well-known incidents, with the result that an investigator without intimate knowledge of the children's daily affairs finds the songs unintelligible. This is one of the verses:*

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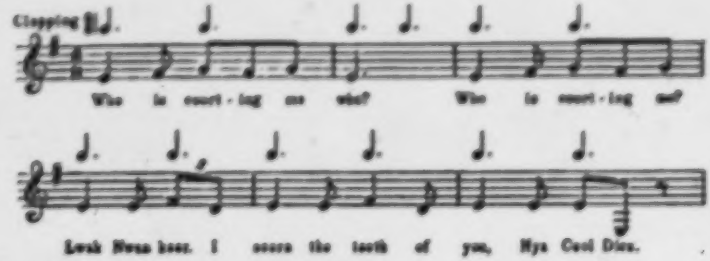
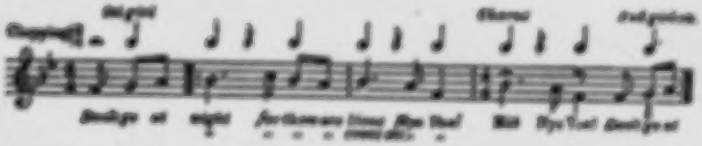


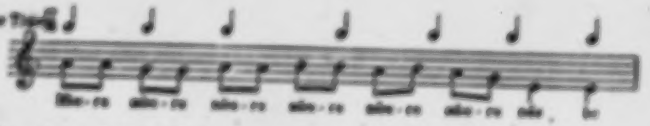
In the following song the voice rhythm (indicated V) differs markedly from the clapping rhythm (indicated :):

?/Tucker E-S (1929-1933) 1933 F323 Shiloh F323
F323 Nash
F318 Mitka

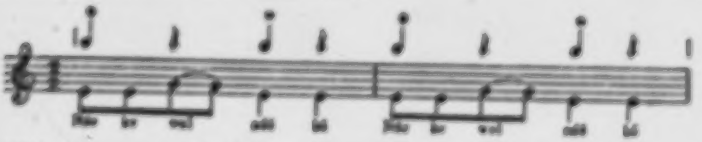
The following singing game requires rapid thought and great accuracy. Each girl in turn has to think of a different animal's name, the aim being not to repeat the name a previous girl has sung:—



2. *Ring o' Roses.* There are many games which comprise some dancing or capering in a ring. In the following Bako game the players first dance round in a ring, holding hands, singing:—



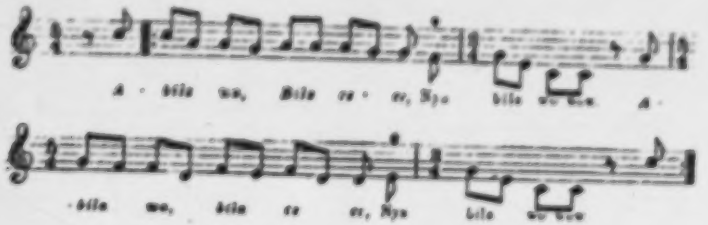
Then, with a change of the music, they swing their right legs over their arms, and leap round until they fall down. (*See* Fig. 5, Pl. XV.)



[*Note.* The note transcribed E sounds somewhere between E and F.]

3. A popular form of "Ring o' Roses" is played as follows. The Shilluk version has two parts, but the words of the song have no decipherable meaning. (Here again I found a note which was difficult to place. I have transcribed it sometimes E and sometimes F.)

First movement: The players stand in a circle with hands on each other's shoulders, and sway as they sing:—



?:Tucker E-S (1929-1933) 1933 F323 Shilluk F323
Acholi FK4
Bari F35
Lotuko F317

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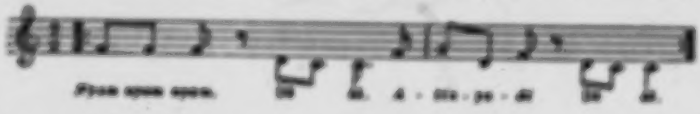
Second movement: The leader will drop his hankie and run round the boy to his right and back to his place. (See Fig. 6, Pl. XV.) This boy will now run round the boy to his right, and so on, until everybody has run round his right-hand neighbour, and no one is left with his hands on his neighbour's shoulders. After which the children revert to the first movement. The song for the second movement is sung at almost twice the speed of that for the first movement.



A
F
B
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Among other tribes, only the second movement is gone through. In the Lotuko song I have transcribed the " uncertain note " sometimes as A and sometimes as B♭.

Lotuko:

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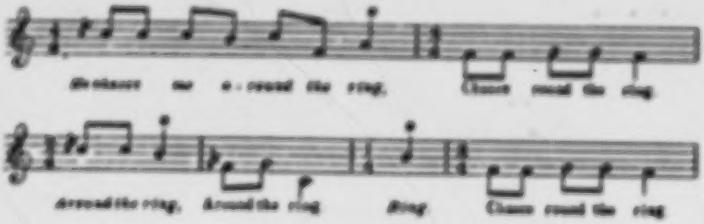

Acholi:

A
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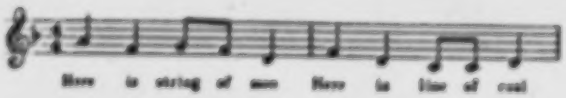

Bari:

B
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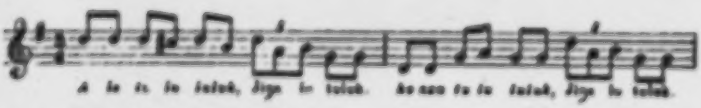


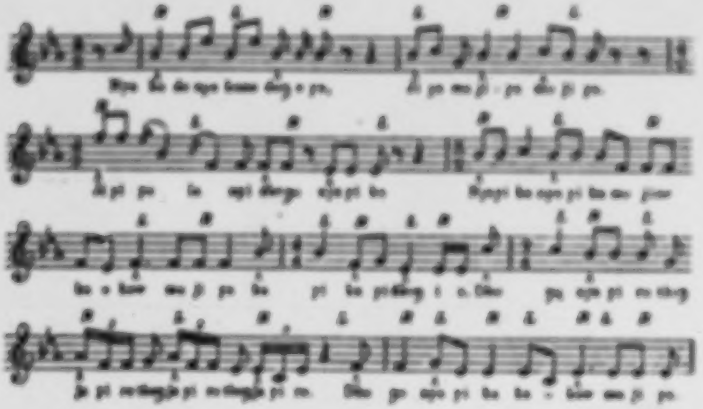
S
524

10. The following Shilluk ring-game is a difficult test for the players' rhythmic sense, and many Shilluks fail, much to the derision of their comrades. The players stand in a ring, holding each others' shoulders, and a stick, about three feet long, is laid on the right-hand side of one of the boys, pointing towards the centre of the circle. The players now sing a supposedly " Dinka " song, and the boy marks the rhythm by springing, with both feet together, to and fro across the stick. At a certain point in the song, to be determined by himself, he must

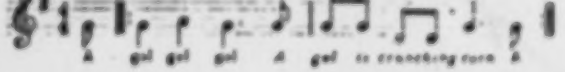
T/Tucker, E-G (1929-1931) 1931 - F321 Shilluk F321
Lotuko F317

double his time, i.e. spring from side to side twice as fast, and on the last note he must end up on the right-hand side of the stick, i.e. opposite the side from which he began, so that the cords may move round one pace, while his left-hand neighbour has an attempt. Should the unfortunate dancer finish up on the left-hand side of the stick, he is hooted out of the game. S 524

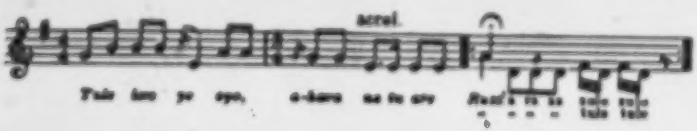
In the following song I have indicated by the letters R and L the jumpings, right and left, of one of the successful players. This is, of course, not the only way in which the rhythm is distributed :— S 524 533 539



11. Another Shilluk jumping game consists merely of springing from the ground to a rapid rhythm, the legs going apart and together. An important point is that the left heel should hit the right ankle when the feet come together in mid-air.



12. I have seen among the Latuko a form of ring game in which, at the word "run!" the sing-leader will swing his section of the line into the middle of the circle. When this is done very vigorously, it is hard for those on his immediate left and right to keep their feet. L 524 533 539



? Tucker R-6 (1859-1933) 1933 F233 Shellish F233
Ludy, Ga F237

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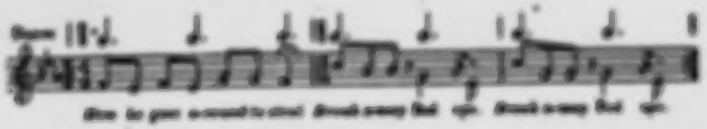
13. The Lambs have two ring games, in which a boy in the centre is "on." In the first he is called "the ape," and the other players are supposed to dance from one foot to the other as they sing:—



L
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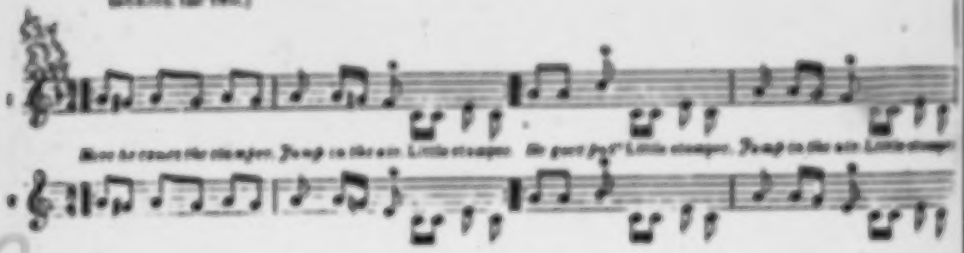
The "ape's" ambition is to grab the leg of one of the players and to upset him backwards. The player's neighbours try to prevent this by supporting him. If the "ape" succeeds, the upset player takes his place.

In the second game, the boy in the middle tries to jump on the toes of those who are not quick enough in jumping out of the way. (This song was difficult to transcribe, owing to the main notes being between E and F. Consequently I had the impression sometimes that the song was sung in the key of F major (No. 1), and sometimes that it was sung in the key of A minor (No. 2). I append both apparent versions. The true version was probably somewhere between the two.)



Chases and Following Games.

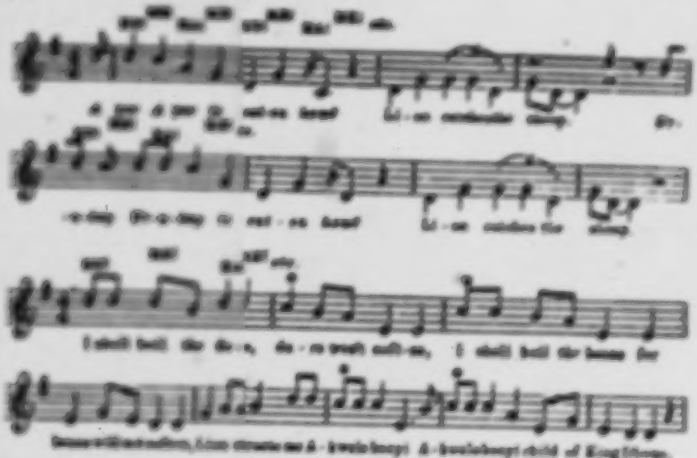
S
524

14. *Fox and Geese.* This version of an old favourite is appropriately named "Lion and Lamb," "Leopard and Sheep," "Leopard and Dog," according to the locality of the tribe concerned.

The Shilluk game is somewhat our conception. The "Sheep" crowd in single file behind their leader, who faces the "Lion" all players crouching on hands and knees. (See Fig. 1, Pl. XVI.) The spectators supply the song and clap their hands in time. At every beat the Lion advances a pace, pouncing alternately from right to left and grunting "Ha!" and "Ha!" at each pounce. The line of Sheep retreats in time with him, bleating "Mr!" to his grunts, and the leader has to prevent the Lion from catching one of the Sheep by blocking his path. Both sides move in strict time with the music, and no irregular pounces are allowed.

Tucker E-6 (050-1913) 1933 F321 Skillick F321
Nilotic FJ2
Dinka FJ12

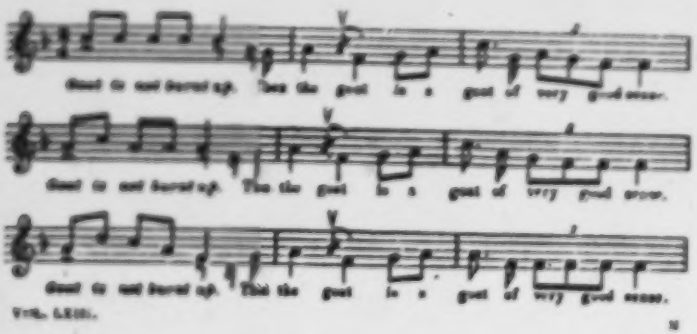
Of the two songs recorded here, only one of them has any reference to the game to the S
S24
S33
S39



Among other tribes the game resembles more our game of "Cat and Mouse." The singers N
S24
stand in a large circle, holding hands. The Leopard has to chase the Sheep in and out of the circle, the two rolling to curb each other with grunts and bleats. The Sheep is allowed to rush in or out under the singers' arms, but the Leopard's progress is barred as far as possible, and he has to try to break through. When caught, the Sheep becomes Leopard, and a new victim is sought.

The singers incessantly jog from one foot to the other during the game, as the African can stand still while singing. Here again the words of the song need have no reference to the game.

Dinka:



Achuli: FK4
Dinka F312
Bor: F35
Lotuko F317

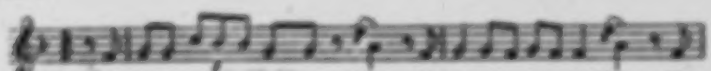
(1a) A. M. Tucker. Children's Games and Songs in the Southern Sudan.

A 533 534

Achuli:

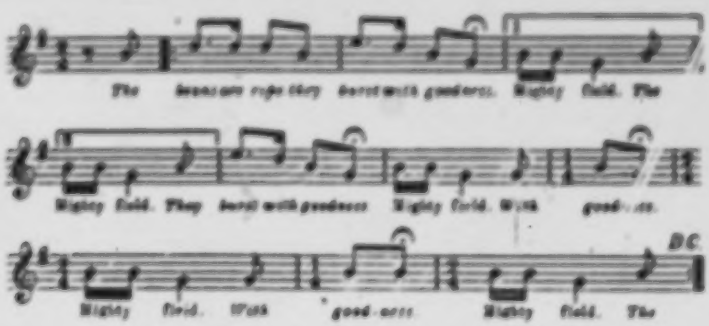
L 533 534

Lotuko:



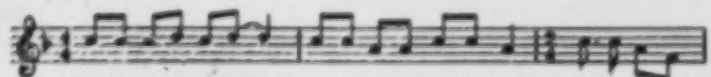
D 524 533 534

Another Dinka version requires the singers to sit in two lines facing each other. (See Fig. 2, Pl. XVI.) Both the Lion and the Sheep crawl on all fours. The Sheep may break through either line at any point, but the Lion is kept back and may only pass unhindered round the group or up the passage in the middle. The singers clap their hands as they sing: -



B 524 533 534

The Bari method is quite different. The Goat lies down, curled up on his side, and his protectors kneel closely round him with their backs towards him. As they sing they clap their hands.



The Leopard prowls round the circle on all fours, grunting in time to the music. Every now and again he tries to break through the human barrier and get his claws into the Goat, and it is the duty of the singers (whose backs are towards him) to sense when he is about to make an

?/Tucker E-S (1869-1933) 1933 F321 Shellab
Bnk: F35
Achd: F34
Dnka: F36

stand, and block his progress by clasping each other round the waist. When at last the Leopard breaks through to his prey, they sing:—

B 524 533 539

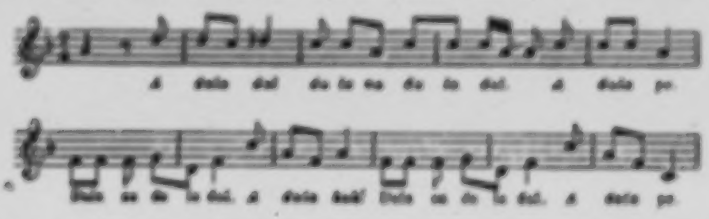
11. *Follow my Leader.* Though this type of game is common to almost every tribe in Africa, I have only the records of two versions, played by the Acholi and the Dinka respectively.

Among the Acholi the boys stand in single file, each lightly holding the waist of the boy in front. The leader sings "Close in!" and the line advances, describing an ever-decreasing circle in which until the centre is reached. Then the leader has to weave his and his followers' way out, singing "Open out!" till he has straightened his line out again. It is a very pretty pattern to watch, and is not unknown in "figure marching" in European schools.

A 524 [711]

In the accompanying transcription I have given the Acholi words, as no English words could fit the tune so well. The boys shuffle in time with the music, the right foot marking the commencement of each bar.[1] The following words mean "Close in!":

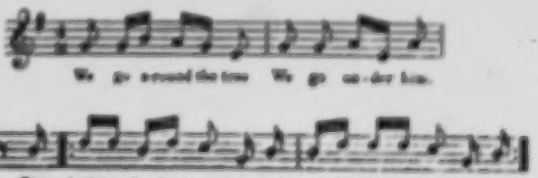
A 524 533 539



For "Open out!" the same tune is used with the word "*gweyo*" substituted for "*dala*."

D 524 533 539

Among the Dinka the boys hold hands, so that they have to run sideways. After running in a rough circle for some time, the leader makes a dive for the space between the last two boys, and the whole line passes through, [illegible] the second last boy, who has to turn round rapidly under his own arm.



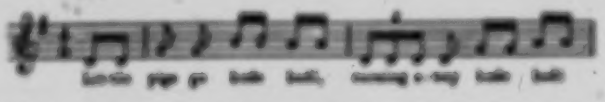
[1] It is worth remarking here that native rhythm seems to be right-handed. In the drum rhythms that I have studied the principal beat always falls to the right hand, while an off-marking or shuffling, etc., is given to the left foot.

?/Tucker E-9 (1869-0910) 1935 F323 Shilluk F323
Dinka F324
Nuba. F324
Lotuko F327

D 524 933 531

A. N. Tucker. *Children's Games and Songs in the Southern Sudan.*

Very often the mid boy will stand still, and the rest of the line dance in ring itself round him, singing:—



The whole game is done at the double, and is played much faster than among the Acholi. The words have nothing to do with the game, being, as often as not, refrains on favourite bulls.

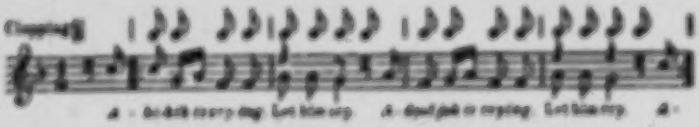
A L S 524

Game Names.

16. *Changes and Lessons.* The versions of this popular game differ from tribe to tribe, but all have this feature in common, viz., the two principals stand facing each other with their arms resting on each other's hands; they do not clasp each other's hands, but clasp their palms against each other to a rapid rhythm, while the other members of the game dash through the arch. The game is considerably more vigorous than among European children, and the "last man" is seldom captured without a scuffle.

Shilluk:

S 533 531



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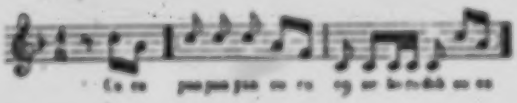
Lotuko:



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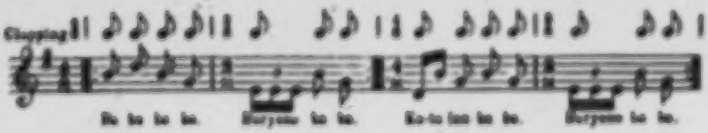
Acholi:



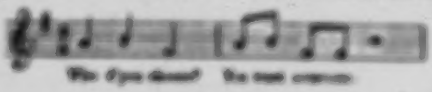
S 524 A L 524

The "last man" is treated variously. Among the Shilluk he is banished from the game, and this continues until only two players are left, and these have to chase each other. Among the Lotuko and Acholi the game proceeds upon more European lines. The captured player is

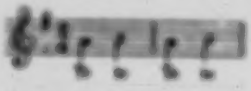
A.L: F34
Lullaby P37
Gen: P25

A. H. Tucker — Children's Games and Songs in the Southern States. 100

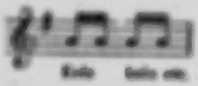
select which of the two principals he (or she) would choose, and lines up behind the chosen one accordingly. (Only the Lullaby music is given here, as the Lullaby do not sing this part.)



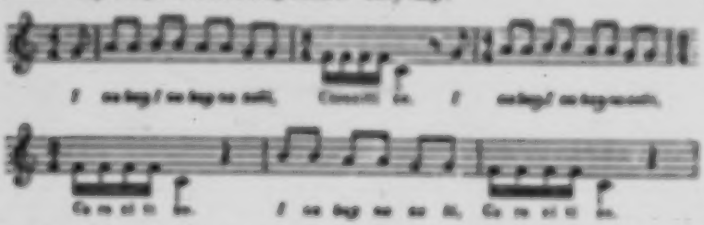
When all are lined up, each group the last of the players in front. The principals move forward side by side, armed with their sticks or bits of crepe, while their respective chains of players double behind attached to their waists.



At a given signal, each principal turns upon his crowding followers and belabours those who are not quick enough in getting away, shouting "Knife! knife! knife! knife!"

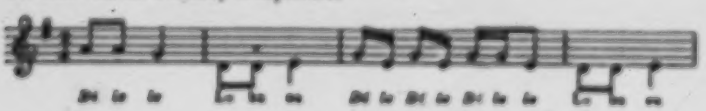


17. *Ain Hagar de Cuendig.* (Brighton Creep.) This picturesque type of catch game is one of the most popular throughout the Southern States. The Lullaby furnished me with the best example. (See Fig. 3, Pl. XVI.) The players are arranged in two close lines, facing each other, with hands clasped high to form a long tunnel. They sing:



The leading couple will suddenly whirl round violently two or three times, and then proceed jerkily together down the tunnel, the first boy moving backwards and dragging his partner after him with much rhythmic contortions of body and legs. As soon as the end of the tunnel is reached, they join on as an extra arch while the next couple follows through.

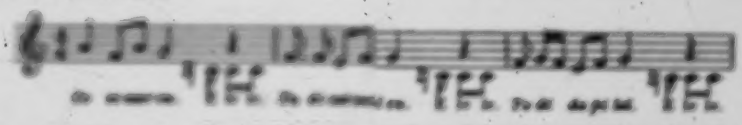
The first song has two unity of expression.



1 Parker K-6 (1859-1933) 1933 P223 Shilluk P223
Nuer P223

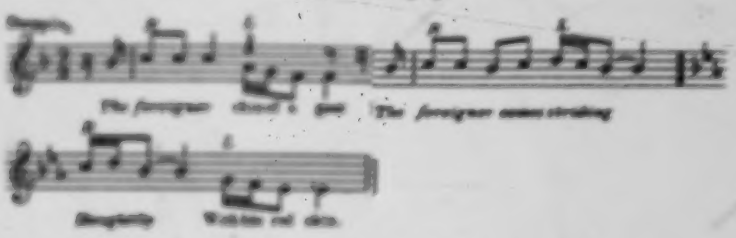
Love Games.

N 524 (16) Hide and Skip.—The Shuns have a form of this game of which the details are rather vague. The children stand in two lines, facing each other, some dozen yards apart. A member of one line advances towards the other line with a peculiar pawing step, waving his hands above his head, singing :—

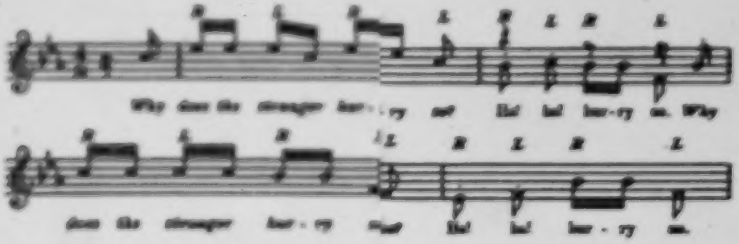


(The words, so far as I could make out, are unintelligible.) He singles out a member of the other side and chases him round both lines and back to his place. What happens if he catches him I could not find out.

S 524 (17) The following Shilluk version is evidently a recent invention, and probably confined to the particular group of Shilluks I was studying. The boys line up in two ranks, as if for "Hide and Skip." One line advances towards the other, marching slowly to "grass step" (see Fig. 4, Pl. XVI), while the other line retreats, both sides singing :—



Then the song is repeated, while the other line advances, and so on, to and fro, several times. Suddenly the pace is doubled; the boys running; still jogged, those advancing trying to kick the shins of those who are retreating. The song now is :—

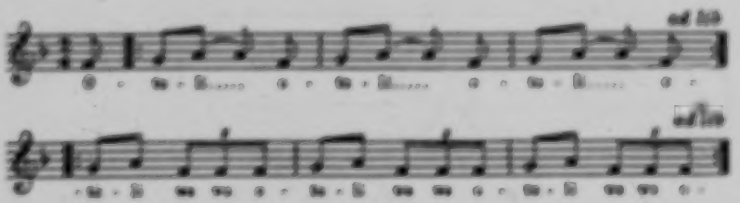


As before, on every repetition the direction is changed.

T/Tucker E-5 (1929-1933) 1933

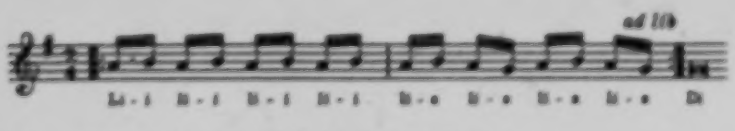
This game is definitely a hit at the white man. The "skin of a goat" in the first song refers to the boards of the R.C. missionaries (boards being considered unseemly among the Nilotic tribes); while the kicking in the second song is thought to be a skit on the average official's use of his boots when angry or impatient.

19. *Holding one's Breath.*—A much more popular line game among all tribes is that of holding one's breath for a certain period. The Shilluk play it as follows. The boys line up in two ranks *as if for* "Nuts and May." One boy on one side places the tips of the fingers of one hand on top of his head, takes a deep breath, and proceeds to walk briskly round the other line of boys and back to his own place, chanting in step:—



without drawing breath until he gets back. If he chokes or his voice catches, the rest chase after him and pinch his arms. The boys go out alternately from each side in turn, but one boy need not wait till his neighbour is in before setting out himself. If too many boys get back safely, the lines withdraw till a greater distance separates them.

Not all tribes sing for this game. The Bari and Latuko merely march round humming on one note and pinching their noses at intervals. The Acholi sing the following song:—



the "Di . . ." being protracted until the boy is back in his place.

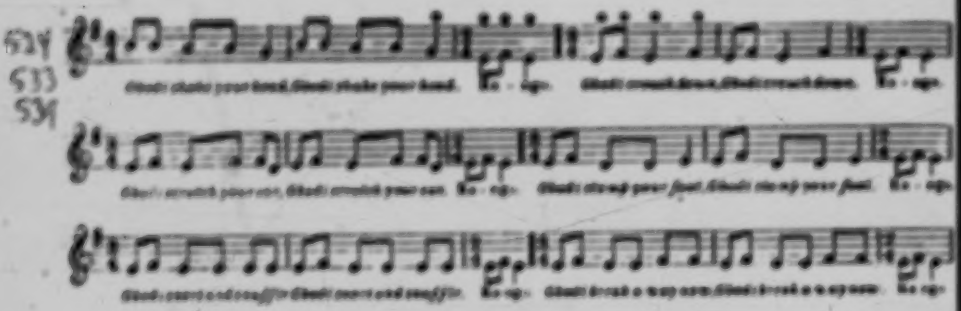
Imitations of Animals, etc.

Though really coming under a different category, the following few games are included here by virtue of their songs:—

20. *Buck-back in a Trap.* (See Figs. 5 and 6, Pl. XVI.) This game is played by the Azande, and its success depends entirely on how the principal player can imitate the animal's movements. The boys stand in a ring, holding hands. One boy is in the middle, and he is "Gbodi,"

? Tucker E-S (1829-1913) 1913 F323 Sketch
Rotunda F37

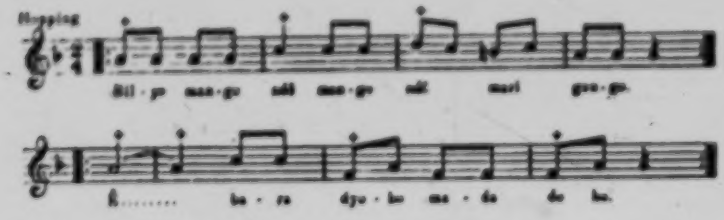
624 the bush-buck. He sings, suiting his actions to the words, and the others reply, copying him. Thus, for example:


624
633
534
Ghosh! shake your head, Ghosh! shake your head. Ko - ego. Ghosh! crouch down, Ghosh! crouch down. Ko - ego.
Ghosh! scratch your ear, Ghosh! scratch your ear. Ko - ego. Ghosh! stamp your foot, Ghosh! stamp your foot. Ko - ego.
Ghosh! snort and cough! Ghosh! snort and cough! Ko - ego. Ghosh! break away now, Ghosh! break away now. Ko - ego.

At the words "Ghosh! break away now," he makes a wild dash for safety, and tries to break through the circle. If he fails, he has to act "Ghosh" again.

[*Note.* There is more than one "uncertain note" in this song. What I have written as G and F♯ should be taken as a note somewhere between the two; in addition, what I have written as E sometimes sounds more like *F* ♮. This is one of the many instances when the skewness of a phonograph was deplored.]

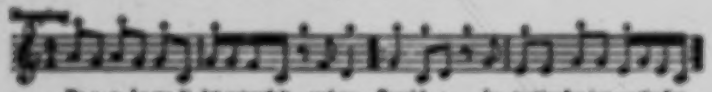
21. *Azande.* A Zande animal game is in the form of "Follow my Leader." The boys stand close behind each other, with their hands on the shoulders of those in front, and their left legs entwined. (See Fig. 1, Pl. XVII.) The whole line advances slowly, the members hopping painfully, while they sing:



It is the aim of the leader to perform as many snake-like coils and twists as possible before the line breaks up—which it does very easily.

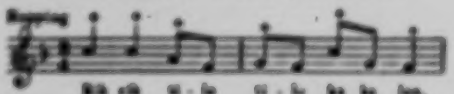
9.Tucker E-S (1929-1933) 1933 F333 Shilluk
Lotuko F37
Acholi FX4
Jur F34

The Lotuko and the Acholi have also a game in which their legs are similarly exercised. The Lotuko call it "Kuuanya" (= "intention," referring to the appearance of their extricated legs). They form a complete circle, and hop round, singing:—

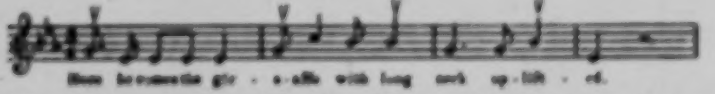


At the cry "Hee!" they clap their hands above their heads, thus intensifying the stability of the circle, which is soon reduced to a tangled heap of arms and legs.

The Acholi play this game similarly, but do not clap their hands:

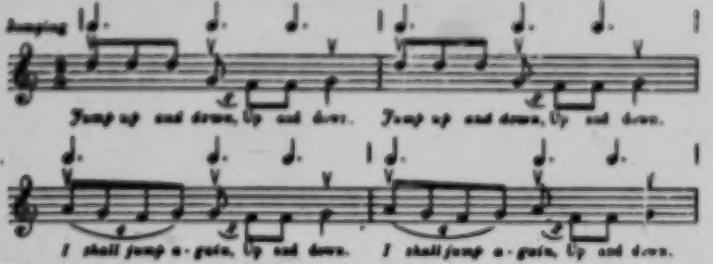


H. Giraffe.—Another Lotuko game is supposed to imitate the clumsy swinging, to right and left, of the giraffe's head as it walks. It is again a modified form of "Follow my Leader." (See Fig. 2, Pl. XVII.) The boys advance in jerks, swinging their trunks from right to left in time with the leader, and singing:



[*Note.* The sung rhythm marked V seems to differ from the rhythm of their bodies, which is on the first beat of each bar.]

I. Frog. I met this game among the Shilluk-speaking *Jur* of the Bahr-el-Ghazal. The boys stand round the "frog," who is doubled up in an extraordinarily uncomfortable position (see Fig. 3, Pl. XVII), and while they sing he has to jump backwards in a circle without falling over.



[Note how the sung rhythm marked V—seems to differ from the jumping rhythm.]

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk FJ23
Acholi FJ4
Latuko FJ17

S 524 516

24. *Hoopoe.*—The most clever animal caricature I have seen was among the Shilluk. One boy crouches down and is entirely muffled in clothes. Over his head, from front to back, he holds a stick, grasping it with both hands just in front of his forehead. The stick is also covered with a cloth, and the front end tied with string, so that the crouching figure looks like some great bird with a long bill. (Fig. 4, Pl. XVII.)

First movement: **The bird solemnly nods its head, while all sing: –**

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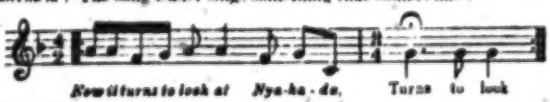
Second movement: **The song-leader sings something that sounds like: –**



At the word "Turns," which is emphasized and drawn out, the bird shews its long beak round to one side, giving it a most inquisitive look.

Third movement: **The song-leader shouts "Luku-luku-luku!" The bird at once pecks rapidly on the ground.**

S 524 [825]

This is a real nature study. The bird here caricatured is known as the "Hoopoe"—a harmless little bird, with an air of stupid solemnity, and the three movements described above are characteristic. No one who has seen the bird could fail to recognize it in the boys' game.

25. *Canoe.*—The boys sit in a line, some dozen or so of them, each with his feet on either side of the boy in front, as though tobogganing. They sing, rocking gently from side to side: –

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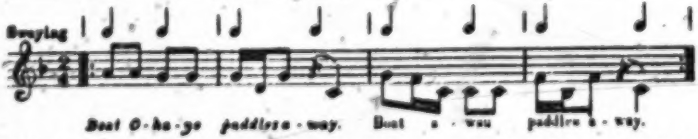

Suddenly the song-leader shouts "The boat is sinking! the boat is sinking!" With a concerted cry of "Heigh!" the whole line heels over on to one side. They recover, and heel over on to the other side. They recover, and heel over backwards; after which the boat resumes its interrupted journey. (Fig. 5, Pl. XVII.)

S [171] A L 529 A 533 539

Strangely enough, I have met with a similar game among the Acholi and Latuko, although both are inland tribes. Among the Acholi the boys sit one behind the other, as in the Shilluk version, while the song-leader walks round with a strong stick in his hand. At a given moment he places the stick against the shoulders of the squatting boys and sings: –

7:Tucker E-5 (1929-1933) 1933 FJ23 Shilluk
Acholi FK4
Lotuko FJ17

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On the "petor" he tries to push the line over with the stick, while the boys, equally determined, resist him. If he fails, he has to try again.

The Latuko also have this game, but with no singing accompaniment.

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Naturally a short article like this could not deal with all the kinds of singing games played by these children; nor did my time allow me to find out all the varieties of any one game among the different tribes. This random selection, however, picked up casually from different corners of the Southern Sudan, and covering primitive races with mutually unintelligible languages, should serve to show the main foundations on which the great majority of children's singing games are built. It is specially interesting to note that these foundations are, to all intents and purposes, identical with those that underlie the forms of European children's games, viz., the *ring*, the *arch* and the *line*.

7:Tucker E-5 (1929-1933) 1933

FJ23 Shilluk FJ23
Bari FJ5
Mittu FJ18

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FIG. 1.—SHILLUK VERSION OF "HUNT THE SLIPPER."

FIG. 2.—BARI VERSION OF "HUNT THE SLIPPER."

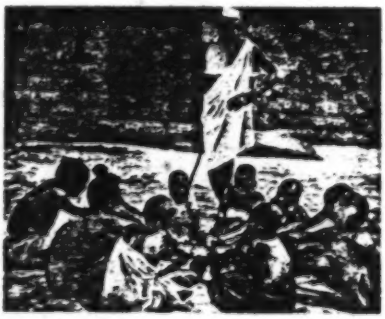

FIG. 3.—"NYIKANG WAS ABOUT TO SEIZE HIS BOAT" (SHILLUK).

FIG. 4.—"HERE ARE TWO CLUBS" (SHILLUK).

FIG. 5.—"NDEKE WAI NDEKE" (BARI).

FIG. 6.—"NYAN NYAN NYAN. DE DE."

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[p. 187(A)]

7:Tucker E-5 (1929-1933) 1933

FJ23 Shilluk FJ23
Azande F07
Dinka FJ2
Lotuko FJ17

Journal of the Royal Anthropological Institute, Vol. LXIII, 1933, Plate XVI

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FIG. 1.—SHILLUK PLAYING "LION AND SHEEP."

FIG. 2.—DINKA PLAYING "LION AND SHEEP."

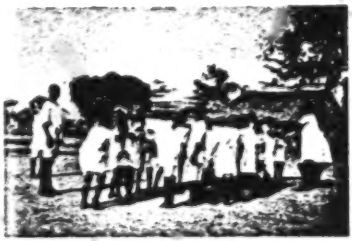

FIG. 3.—"SIR ROGER" AMONG THE LATUKO.

FIG. 4.—"THE FOREIGNER COMES STRIDING" (SHILLUK).

FIG. 5.—"GBODI SHAKE YOUR HEAD" (AZANDE).

FIG. 6.—"GBODI CROUCH DOWN" (AZANDE).

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

C p. 167(B)

7:Tucker E-5 (1929-1933) 1933

FJ23 Shilluk FJ23
Azande FJ7
Lotuko FJ17
Jur FJ14

Journal of the Royal Anthropological Institute, Vol. LXIII, 1933, Plate XVII.

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FIG. 1.—ZANDE "SNAKE."

FIG. 2.—LATUKO "GIRAFFE."

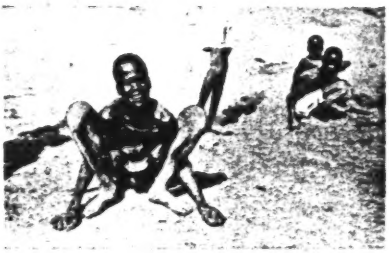

FIG. 3.—JUR "FROG."

FIG. 4.—SHILLUK "HOOPOE."

FIG. 5.—SHILLUK "CANOE."

CHILDREN'S GAMES AND SONGS IN THE SOUTHERN SUDAN.

[p. 187(C)]